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This is part of a monologue on the part of the soldier Stratophanes, who explains to the audience that he will not relate his exploits, because he prefers to have people see him in action than to tell them about his prowess. In the one case the audience would be *oculatus testis*, in the other merely *auritus*. In other words, the *testis oculatus* is the man on the spot who uses his own sight, hearing, and perhaps even his sense of touch; the *testis auritus* is one who gets his information at second hand. In this passage, as often elsewhere, the verb *audire* in the first instance means "hear about" and not "hear."

H. C. NUTTING

UNIVERSITY OF CALIFORNIA

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### HORACE'S "SWAN" SONG, *ODES* ii. 20

Humility was not one of the cardinal virtues in the pagan category. One need not object to a literal interpretation of ii. 20 on that score. But in Horace a sense of humor is to be expected. The epilogue of Horace's second book with its cinema-like transfiguration of poet into swan probably hides a joke which his contemporaries understood. Possibly the third stanza contains a parody on some neoteric poem which had repeated the offense of Scylla's unseemly recostuming in the "Ciris," or it may be an allusion to the lost passage on the pavonization of Ennius—whom, of course, Horace did not like. Be that as it may, I would suggest that Horace in this ode is also participating in a jest directed at himself. For what else could one do but smile when a man who is turning corpulent and white-haired at forty hints that he is merely shrinking into a swan? *Spectatum admissi risum teneatis?*

Whether Horace's phrase *album mutor in alitem superne* could suggest gray locks as well as vocal gifts would depend upon how early the expression *cycneum caput* became current. It is an everyday proverb in late Latin. It may have been as common in homely speech in Horace's day without emerging into the literature we happen to have. At any rate it seems to be implied in Ovid's melancholy line (*Tristia* iv. 8. 1),

Jam mea cycneas imitatur tempora plumas,

and even more distinctly in Martial's reference to a gray-haired man as a swan (iii. 43):

Mentiris juvenem tinctis, Laetine, capillis  
tam subito corvus, qui modo cycnus eras.

Horace was not unconscious of the premature misbehavior of the locks that once fell black and abundant over his forehead. *Lenit albescens animos capillus*,<sup>1</sup> he wrote of himself at the age of forty, in the same year apparently

<sup>1</sup> See Hor. *Carm.* ii. 11. 15; iii. 14. 25; iii. 19. 25; *Epist.* i. 20. 24; *Epist.* i. 7. 26.

that he invited an old friend to his home, where the two of them might drink, *canos odorati capillos*. Thus speaks a man just emerging from the sensitive stage. An expert in human nature would perhaps place our epilogue a few months earlier. A few years later Horace bluntly describes himself as *præcanus*. Are not the white locks the point of reference in the officious *superne* of the line

et album mutor in alitem  
superne?

And is not the rest of the stanza sufficiently explained by Augustus' joke at the poet's corpulence (*Corpusculum non deest*, Suet. *Vita Hor.*)? I would not presume to say that the beginning and the end of the ode are not more than mock-serious. Horace admits a jesting phrase into many a serious passage without recanting what he is saying. In any case I rather think that his readers did not fail to find a *double entendre* in the third stanza.

TENNEY FRANK

ON *ILIAD* ii. 301 ff.

301 εὖ γὰρ δὴ τόδ' ἐῖδμεν ἐνὶ φρεσίν, ἔστέ δὲ πάντες  
302 μάρτυροι, οὓς μὴ κῆρες ἔβαν θανάτοιο φέρουσαι·  
303 χθιζά τε καὶ πρωϊζ', ὅτ' ἐς Αὐλίδα νῆες Ἀχαιῶν  
ἤγερέθοντο, κτλ.

Four interpretations of verse 303 have been offered. The first three keep the traditional colon after verse 302. They are in substance as follows (see Leaf's note):

1. *χθιζά τε καὶ πρωϊζά* refers to the time of the sacrifice at Aulis nine years before; Odysseus uses the phrase to minimize the intervening time. This is the explanation of the Schol. and Eustathius. It cannot be accepted, for in the verses immediately preceding verse 301 Odysseus has dwelt at length on the nine weary years of the war.

2. *ἦν* is to be supplied, and the sentence is to be rendered, "It was but a day or two after the fleet had begun to assemble at Aulis." Against this is urged the unusual omission of the imperfect of the copula. We should add the second objection to the following interpretation.

3. The phrase *χθιζά τε καὶ πρωϊζά* modifies *ἤγερέθοντο*, and the meaning is, "When the ships had been gathering at Aulis but a day or two." This requires the recognition of a very bold hyperbaton of *ὅτε*. Besides, like the previous explanation, it ignores the fact that *χθιζά τε καὶ πρωϊζά* has reference to the present moment; it is equivalent to our "a day or two ago," not "a day or two before." None of these three explanations therefore is natural enough to be acceptable if a better one can be found.

4. This was suggested by Faesi and Doederlein, and is adopted by Van Leeuwen in his last edition (1912). It is to omit the colon after *φέρουσαι*,